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BABE RUTH
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Canadian Moving Picture DIGEST

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RAY LEWIS
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Selling Yourself

IRVIN COBB, in a recent articles, stated that he would like to get the job which some men hold at Hollywood, a job with big money and little work.

All the big jobs in this Industry as I observe them appear to be filled with big men, doing big work, and much work.

Take Mr. N. L. Nathanson, managing director of the Famous Players Canadian Corporation; even his is a job, for he is managing a chain of theatres for a Board of Directors, who represent a chain of shareholders.

RAY LEWIS

If you want to get some inside information on how Mr. Nathanson handles his job; arrange an interview with him; and keep tab on the number of people who talk to him by telephone and by visitation, during the interval in which you are in interview with him.

Mr. Nathanson is only one of a group of men in this Industry, directing its business and progress, who fill the same kind of a job which he does in the same all-sweeping fashion.

Follow the career of men in this Industry who have been in the publicity and selling departments, first one of a group, then heading their particular department as director or general manager. Follow their gradual climb up the ladder until they land at the top of production and distribution, at the top of the exhibiting end, as chairman of a Board of Directors governing policies and finance.

Luck or pluck would you call it? The capacity and ability to deliver the goods, or political promotion.?

It has been my good fortune to come into personal contact with the chiefs of our Industry. I have yet to meet any one of these, any man at the head of a particular department, that did not impress you as a personality fitted for his job, an individual with a tremendous vitality; and only on rare occasions have I met with what I considered over-promotion in some distinctive department.

This Industry of ours is certainly represented by men at the head of it who know their business. I am not interested in the information that these men reached manhood in some other vocation. Whatever they learned in whatever business they came from they have certainly brought the meat of it into the business in which they are at present engaged; and in this business they are certainly functioning.

I had a recent talk with William Fox. Anyone who has the pleasure of such an experience, knows that Fox could stand as a symbol of Pluck; that here is the type of a man that would take a lot, but here is a type that can hit back, so hard that the solar plexus he lands upon will remember that strike home even after it regains its consciousness. Here is the type of a man with an infinite patience; and yet no patience when the time reaches for a move to be made. Here is a man who has worked, who has won his fortune and position through an application to the business in which he is still as interested as that period when the William Fox enterprises were in the growing.

I have heard a great deal about Sydney Kent and his growing. I have heard that he simply electrifies a convention by his knowledge of the subject he is discussing, and his manner of imparting that knowledge.

I was glad to get an opportunity for a personal contact. I soon learned that what sold Sydney Kent's message, was the fact that he was sold on it himself. That his convention contact was not for the purpose of hypnotising the boys who go out to get the money, to market the product Paramount-Famous present, by putting something over on them, he believed that Paramount "had the goods;" and when he imparted this belief to those assembled in convention, imparted it in his forceful, quiet manner, using a language which every man could understand, everyone in that convention hall was sold on Paramount; and that is why Sydney Kent is the important executive head in the organization with which he has grown.

No salesman, no advertising representative can sell anything, or present a live idea, an idea capable of impregnating the receiver unless he believes in that which he is selling.

A great deal of "bunk" prevails in this Industry. It must, because it is a showman's Industry, but where the biggest contacts have been made, a belief in the idea, or product presented existed.

One of the most valuable assets which any organization has in the pursuit of Trade and Commerce, is its enthusiasts. The men who believe in it; and have the ability to put that believe over. These are the men who grow to big positions, these are the men holding big positions, prodigious enthusiasts, prodigious workers; and this is as it should be in an Industry which moves as rapidly as ours. Big jobs for big people, big creatively.

Ray Lewis

Ray Presents

I HAD an interview with E. W. Hammons, president of Educational, who had just returned from the Educational coast convention.

The list of releases includes seven series of two-reel comedies, with a total of sixty releases, and five series of one-reel subjects totalling 89 releases, in addition to 104 issues of the news reel Kinograms.

It looks as if Educational are taking hold of the short product field governing comedies and news reels with a vigour which indicates, "shorts may come and shorts may go, but Educational goes on forever."

ONE of the big surprises is the information that Canada will get the Educational Film Exchanges Inc. annual convention of 1928. Our friend, O. R. Hanson, put this big surprise over. He presented his Canadian sales angle with such preparedness and with such force and style that Mr. Hammons and the entire convention was won over; and Canada secured the 1928 convention.

When a young regiment of telegrams was read at the convention from various officials in Canada, starting off with the Hon. Premier Mackenzie King, and including representative exhibitors in Canada, there was no comeback, Canada went over with a bang.

TORONTO appears to me to be the city which should be honored with this convention. It is the first time that a convention of this nature has ever been held in Canada; and it appears to me that the province which has a representation of about five hundred theatres, five times the number which the province of Quebec represents, that this province of Ontario should get the convention.

Toronto is the key centre for distribution. Toronto with its British American spirit, its friendly attitude toward the Picture Industry, its glorious lakeside highway, its Exhibition Park, a setting for a convention which cannot be surpassed; and hardly equalled, anywhere on the American continent.

MONTREAL has come greatly into the limelight through the spirit of the wine of life. After May 16th no one need be thirsty in Ontario. Any key centre in Canada for this convention is great, but the greatest of all is Toronto, the key centre for the great Canadian Motion Picture market. Think it over, Educational!

NOW that the quota in Great Britain appears to be reaching a state of reality, a quota which starts with 7½% British picture representation and glides up to 25%, it appears that British capital becomes interested in the production of Motion Pictures.

I HAD A TALK in New York with Harry G. Musgrove. This gentleman was general manager of the Australasian Films, Australia, for twelve years. He was interested with J. C. Williams in the Celebrity Vaudeville & Pictures Circuit and in the Musgrove Vaudeville Circuit which booked the most important vaudeville headlines, the "big-timers" as they are called.

Mr. Musgrove also had the First National Franchise for two years, which he later sold back to First National in Australia; and promoted a million dollar theatre in Sydney, with a seating capacity of 2,000; and where "The Ten Commandments" had a six month's run.

He thinks England can make good pictures, there is plenty of capital available, the whole issue revolves around distribution.

CANADA may become a very important centre for British Motion Picture Production because of its closeness to the American Industry and market. Mr. Musgrove will visit Canada after his survey of the Industry in the States.

THE National Fire Protection Association (International), with headquarters at 40 Central St., Boston, Mass., U. S., has issued a four-page bulletin, all dressed up in mourning, heavy black borders and featuring a special warning, The Laurier Palace Theatre Fire.

Front page caption under picture "Scene outside the church of the nativity during one of the series of funerals." Top line in upper and lower caps, "The Laurier Palace Theatre Fire, Montreal, Jan. 9, 1927 .

Underneath is the story of what occured and that "children under sixteen years of age were admitted without parents or guardians." On page two is a heading "Get 'Em Young" and follows with an editorial which states this was the name of the picture presented and presents the facts in connection with the evidence as given in the case with more pictures illustrating the ghastly details.

(Continued on Page 9)

SHORT TALKS
ON
SHORT FEATURES

—Outside the Contract

A large part of the value of any product is represented by the advertising and the service that are not mentioned in the contract. Ivory soap, Arrow collars and Buick automobiles might be just as good without advertising but they would not sell as well and would not make as much money for the dealer.

Educational Pictures make money for exhibitors, not only because they are of the highest quality as entertainment, but also because they are supported by extensive national advertising and powerful exploitation tie-ups. They are the only short features that have had consistent national advertising.

A popular brand means as much to the dealer in motion picture entertainment as to the dealer in groceries, or in clothing.

E. W. Hammons
President

EDUCATIONAL
FILM EXCHANGES, Inc.

Educational Pictures
THE SPICE OF THE PROGRAM

Ray Presents

(Continued from Page 8)

This bulletin is mailed all over the U. S. and throughout Canada, I presume. It emphasizes the children's question particularly. The International Fire Protection has behind this action a desire to save every other city or town, from the tragedy of a similar disaster, but it is pretty poor publicity for Canada; particularly for Montreal.

WE QUOTE from the editorial, "Although the infractions of the by-laws continued, the theatre was not closed by the authorities. The official responsibility for this failure on the part of the municipal authorities had not been placed when this bulletin was written. The court proceedings, however, developed the obvious fact that political influences were responsible. The theatre is directly across the street from a police station and there was no excuse for the authorities to be blind to the situation."

Canada wept tears of blood when this tragedy occurred, but there must be some other way of getting a message of safety over, other than this gruesome presentation and accusation connected with the Montreal fire.

IT is bad for Canada, for the Picture Industry, not only in Canada, but the U. S. The International Fire Protection Association should be requested to refrain from a further publicizing of the Montreal Theatre tragedy.

H. G. WELLS, in the New York Sunday Times, has written an important article on "Metropolis," the U. F. A. German-made film. The sum total of his remarks is to the effect that the picture is a fizzle.

The critics and the public appear to consider "Metropolis" an unusually good picture. Wells' criticism of motion pictures sounds like an Englishman's criticism of the U. S. after he has spent a few days in New York, mostly on Broadway, between 42nd and 50th Street, after 11 P.M.

A WELLS' criticism is not a public criticism from a motion picture angle, for Wells is not a Movie Fan; and has not had his motion picture taste cultivated.

What I admire about Wells is his modesty in telling the producers how this idea which they stole from him, according to Wells, could have been made into an important picture.

Elmer Pearson, Vice-President and General Manager of Pathe Exchange, Inc.

Bijou Manager to Produce Comedies at Palmerston

Film production has certainly hit Canada. Manager T. S. Dopfer of the Bijou, Palmerston, has been added to the list of Canadian producers. He proposes to produce his own comedies and experimented in front of the post office recently in taking pictures. The public audience had a good time watching.

Cinematograph Films Bill Imperial Parliament

London Spectator in Favour of Measure.

The Cinematograph Films Bill is before the Imperial Parliament and The London Spectator is among its strongest press allies.

A film must be in Britain before it can be booked for exhibition — play dates arranged within six months of bookings promised must be shown at private screenings.

The Quota restrictions proposed involve the following: After January 1st, 1928, every film renter, and after January 1st, 1929, every exhibitor shall acquire for renting, or shall show at least 7½ per cent of British films out of the total number they deal with annually. This proportion to annually increase until it reaches 25 per cent in 1935.

By a British film it is understood one made by a British-controlled company, or by British individuals.

Last Minute News

French school teachers, Montreal, questioned during Commission's Laurier Fire probe, Montreal, were of the opinion that movies were not good for children. The English-speaking authorities on education were not so positive in their statements.

The Sunday Closing Theatre Issue still continues to be discussed and considered governing the Quebec province of Canada.

D. W. Griffith will direct, it is officially reported, "Peace of the World," by H. G. Wells. It is to be a British production, the title sounds like peace propaganda. Entertainment, if it must be an educational pill, should be coated to such a degree that the public gets the message without noticing it.

"What we want in British Columbia," states a Vancouver Sun editorial, "is not a top motion picture industry, but a motion picture industry that will permanently work." Wildcatters and worthless shares will be watched.

The new Columbia Theatre, Colmubia St., New Westminster, B. C., becomes a $100,000 reality. Work has commenced on the building.

Dr. George Laughton, minister of St. James United Church, Montreal, preached Sunday closing of theatres to his congregation.

Seventeen theatre managers required to testify before Royal Commission in connection with Sunday Theatre Closing. Trades and Labor Council, Church representatives to be also called for views on the question.

Canadian press headline "Another Scandal in Movie Colony, Result of Drinking Party." The article is in connection with the shooting of Tom Kerry.

New ventilation system has been installed at the New Martin Theatre, Oshawa. Ald. Ernie Marks is the owner.

T. T. Mandy, Fox cameraman, visited the poultry farm of L. F. Solly Westholme of Duncan, B. C., taking pictures for Fox news reel.

Exit tests with daily records at Montreal theatres advocated by Quebec Safety League in meeting held at Mount Royal. Tests made in full view of audience.

Orangeville, Ont., is interested in the theatre development there. Mr. Thos. Moorehead has an option on some land, with a view towards building a theatre. Sam Merlina of the Gem, is ready to build another theatre if Moorehead builds. The press say the town cannot support two new theatres.

A meeting took place between Motion Picture interests and Miss Charlotte Whitton of Ottawa, Executive Secretary of the Canadian Council on Child Welfare. The press was excluded, but the press evidently got in.

Work has been started on the new Columbia Theatre, Vancouver, B. C. Theatre will cost $150,000.

Now the Industry Takes Ano

PARAM

10

Program

Paramount—the

ner Giant Step Forward With

OUNT'S

0%

or 1927-8

Whole Show

Paramount Pictures

Surely, This Is No Age for Skeptics!

You and I know a lot of people who close their minds to what's going on about them and say, "It isn't so," or "It can't be done."

Some of them told me, about four years ago, when Columbia began to release feature pictures, that we "couldn't get away with it."

In the first place, we weren't trying to "get away" with anything. We just had an idea that exhibitors were in business to make money. We believed that if we gave them the sort of pictures that would entertain their patrons and show a profit at the box office, we had a legitimate claim on their attention and co-operation.

Time proved we were right—in spite of the skeptics.

Columbia's seal today is accepted throughout the industry as the trademark of an organization that consistently produces showmen pictures. Columbia's policy of square dealing, 100 per cent delivery and service—and the making good of every promise—have brought results in the shape of signed contracts from hundreds of exhibitors who waited to see if Columbia "delivered" before they jumped on the band wagon with us.

Columbia's performance in 1926-1927 proved a revelation to our friends as well as to our critics. Many who were skeptics are now our most enthusiastic boosters.

When I tell you, therefore, that **Columbia's 1927-28 product represents the cream of next year's offerings,** I expect to be believed. Furthermore, I stake my reputation as a judge of box office pictures on that statement.

If you're a skeptic—with a mind closed to progress—then that's that.

If you're a **Showman** — in business to please your customers and make a profit on your investment — then I know you'll get in touch with your nearest Columbia exchange. There's one in every territory.

You'll look—and then you'll book—
"THE PERFECT THIRTY."

Joe Brandt

President Columbia Pictures

Canadian Head Office
Hermant Building,
21 Wilton Square

Eugene O'Brien is well fitted for the romantic role which he will have with Columbia in "The Romantic Age."

H. C. Witwer in New York

H. C. Witwer, famous novelist and humorist, and author of "The Beauty Parlor" series, now in course of production at the F. B. O. Studios in Hollywood, is in New York for an indefinite stay. Mr. Witwer is staying at the Roosevelt.

A. C. (Abbie) Wright Canada Steamship Lines

A. C. (Abbie) Wright, formerly manager of the Princess Theatre, Montreal, has received an appointment on the staff of the Canada Steamship Lines, Limited. Mr. Wright is a well known and popular theatre manager. He was associated formerly with the "missing" Ambrose Small. He was born at Brockville, Ont.

Spying Out Land

Claude Fleming and William Sherrill are in Vancouver spying out a land of milk and honey, as it relates itself to the production of Motion Pictures. Mr. Fleming is from Australia where he was long associated in the theatre and motion picture production field with J. C. Williamson.

Franklin Visits New York

Joseph M. Franklin, manager of B. F. Keith's Theatre, Ottawa, left for New York City on May 6 to spend a week there on business and, incidentally, to attend the N. V. A. benefit, shows and dinner. In the meantime, Roy McDonald, assistant manger, looked after the thronging crowds.

National Vaudeville Week, for a fund for needy actors was observed in all theatres in Canada.

Theatre Decoration

is next in importance to good pictures. You will get "bigger houses" if the public find in your Theatre that harmonious atmosphere of restfulness necessary for complete relaxation. Entrust the decoration of your Theatre to

J. O. DOUGALL
Theatre Decorating Specialist
292 Borden St.—TRinity 3794—Toronto

Ottawa Exhibitors Protest Let Carnivals Pay

The exhibitors of Ottawa, Ontario, have been moved with the carnival spirit with the result that there has been a strong agitation against allowing the tent outfits within the walls of the Canadian Capital.

The first of the carnivals made itself at home on the Gladstone Playgrounds, in the heart of a fine residential district. When a protest was made to the Board of Control, inquiries were made with the result that it was found that the carnival troupe had merely obtained "permission" to turn the public park into a Coney Island for a period of seven days, the sanction having been granted by one of the alderman.

The big rub came when it was found that no mention had been made of any license fee or civic tax for the privilege. This led to an uproar from the exhibitors and other tax payers who pointed out that they were in business in Ottawa permanently, paid all kinds of local licenses and taxes and kept their money in Ottawa. Then the outside carnival walked in, picked out a swell business site and "got away with it."

The exhibitors will continue to raise a protest until the carnival situation is straightened out.

Ray Peck Loses His Beloved Mother

Raymond S. Peck, director of the Canadian Government Motion Picture Studio at Ottawa, Ontario, was called from the recent spring convention of the Society of Motion Picture Engineers at Norfolk, Va., because of the serious illness of his mother at Chatham, Ontario. Mr. Peck hurried home and eventually his venerable parent passed away, much to the sorrow of all those who knew her.

During his absence from Ottawa, the Canadian studio has been in the charge of Frank Badgley, assistant director.

Is Wall Street Managing Director of the Motion Picture Industry?

Mergers Disclose the Controlling Forces as Finance and Man-Power

Man-Power Interpreted As Showmanship

By RAY LEWIS

AT LOS ANGELES last year, during the M. P. T. O. A. Convention, Sydney Cohen sounded the big note, a linking up of all exhibitors into one vital organization.

Al Steffes and H. M. Ritchie, Mike Comerford, Charles O'Reilly, Julian Brylawski, Harry Davis, Pete Woodhull and quite a long list of names of exhibitors, saw this as a means toward the end, the preservation of all exhibitors and the Industry, quite some years ago, but the radicals, including myself, could not see where they were steering.

I see to-day that this vision was a true one. It apears the only solution to a problem concerning the forces of competition, the problem of staying alive in the midst of all these gigantic mergers.

Merger Process

The producing and distributing units in our Industry are going through the same merger process. The motive behind the moves, a stabilizing of this Industry, a shakedown which is economic and permanent, which brings the best men forward for the stewardship of the peoples' money with which bankers are entering this Industry.

Heretofor there has been too much overhead and too much gamble. The business reason today dictates less overhead to make the gamble less, for in a game which depends upon Showmanship, the speculative angle will never be eliminated.

Finance and Man-Power

That Finance and Man-Power are developing and running this Industry needs no affirmation from me.

Every phase and expression of life, from religion down to Trade and Commerce has built its power around Man-Power ;and Finance recognizing the marketable quality of this human attribute has backed the proposition with cash and credit.

The greatest weapon which Man-Power has is certainly its creative ability, but linked up with this power to create, or produce is Finance. Finance, or Money-Power in our present civilization, on this continent, in Europe, the Asiatic territories is the Power which rules the world of Trade and Commerce; and Trade and Commerce is the backbone of every other Moving Impulse, in all the channels of life.

Finance will be the deciding factor, is the deciding factor in our Industry of motion pictures as it relates itself to exhibiting.

Business of Financing

Any man who has to mortgage his profits away in order to get a chance to go into business, or to stay in business, is not likely to remain in business, for his competitor who finances on better terms already has a start on him, the working margin between what he gets Finance for and what the other fellow pays for it.

Normal Expansion

Exhibitors have accepted the situation of normal expansion. They have learned that they have been obliged to compete with a competition independent of those interests whose magnitude and power they have learned to fear. Exhibitors have experienced a competition which has been built up from their own ranks, the so-called small-town exhibitor, who has remained with his town, watched its growth and demand for a bigger and more progressive theatre, a demand he had to comply with. This exhibitor, in order to protect his increased financial responsibilities, has extended his operations to another exhibitor's town, knowing that this town would build up in the same way; and also learning that it was easier and cheaper to buy for five houses than for one; and for ten easier than five.

In this manner has the so-called smaller exhibitor grown into importance, until a time arrived when those who were producers and had a hundred theatres to his one, or two, or three, came to this growing exhibitor; and having selected a city, or town, along this man's line of progression, have asked him if he desired to go in, they too found it necessary to build up and protect their interests in this particular territory.

Producing Affiliations

We have found the exhibitor thus approached either go in, or sell out. Rarely has the exhibitor put his back up against the wall and thrown out a challenge of playing a lone hand. No exhibitor without a direct, or indirect producing or distributing affiliation can afford to take such a gamble with a chain of theatres on his hands. In the first place he cannot get the finance on living terms, in the second place should the other company announce operations, his chance of a backing noticeably and speedily diminishes; and in the world of Trade and Commerce every institution is run on the other fellow's money or credit;

I believe in the Independence of the Exhibitor and the Producer.
I believe in Exhibitors' Organization and Distributors' Organization.
I believe that each should function as a separate unit.
I believe that both should link up on all questions which concern the welfare of exhibition on the whole; and the welfare of distribution on the whole.
I believe that the Exhibitors' Association should lead on all questions governing taxation, censorship, legislation, with the Distributors' Association combined with them for that purpose.
I believe in Arbitration.
I believe that all Exhibitors, regardless of their Associations, or merger connections, should belong to one Exhibitors' Association.
I believe that the Film Boards and Arbitration Boards should govern all disputes between Exhibitors and Distributors which arise out of contracts.
I believe in Mergers if they are for protection and expansion.
I believe that Finance takes the right stand when it demands Producer-Distributing affiliation in furnishing Theatre capital.
I believe that there will always be Independents in this Industry ad that these Independent units will be the inspiration which will move the Industry towards progress in Exhibition and Production.
I believe that the forces who were afraid in the past of Exhibitors' Organizations have learned to value and respect the power which such Organizations can give this Industry.
I believe that all difficulties between Distributors and Exhibitors can be solved and eliminated, but I also believe, that unless the so-called big fellows are linked up in an Organization way with the small-town Exhibitors, that the Exhibitors' Organization will not make any more constructive progress than it has made up to date, because the Exhibitors have no faith in each other.
I believe that the Exhibitors' Organization, M. P. T. O. A., or by any other name, will never attain the fulfillment of their desire, will never become a constructive power, until every Exhibitor belongs to an Association, on the order of the Federation of Labour.
I believe in separate state organizations, all affiliated into one National Unit.

and unless your security, or paper is of more, or equal value to your credit, the financial backer can pretty well dictate his terms to you.

Economic Enterprise

To do a million dollars worth of business and have it cost you a million and a quarter is a forerunner of bankruptcy. To do a million dollars worth of business and have it cost you seven hundred and fifty thousand dollars is not a bad business for a start off, but if it does not establish a better ratio, the cost of operation needs adjustment.

The problem it appears with which this Industry is at present confronted is the problem of keeping up quality and cutting down costs, in order to make this Industry pay a sufficient profit in consideration of the huge sums of money invested.

Competition

An exhibitor who has to compete with an exhibitor who has a franchise, or a producer and distributing affiliation cannot possibly grow as fast as his competitor with the tie-up; and the keener this competition grows the less chance has the unaffiliated exhibitor to remain in business. He finds himself in the very centre of a mob of affiliated interests.

Organization

In my association with exhibitors' organization, I have found that where a difference of opinion, or a grievance became evident between exhibitor and distributor this problem has been speedily solved, but where a situation developed between an exhibitor and exhibitor; and the trouble was centralized in the field of competition, this trouble was something which no association, or group of interested parties could eliminate. I have often tried to find out why one exhibitor had so little influence over the other exhibitor. The nature of the exhibitor is suspicious, not without justification, he has learned through experience that in giving up an advantage to a competitor, the other exhibitor has not played the game. In individual cases peace has been established, but in the final summing up, the adjustment, or concession has been a failure. Not always has this been a situation developed through a desire on anyone's part to "double-cross," but external pressure not counted on has changed the relationship of exhibitor to exhibitor; and made the terms of the peace compact impossible of fulfillment. It might be argued that an agreement is an agreement, but no contract written or verbal functions without a proviso governing Acts of God, developments over which the individual has no control.

The Dollar Valuation

As long as Finance means Money-Power and Money-Power governs the means of our existence, as long as the dollar is the mark of valuation from which standard we make our values, so long will the retaining of this power, the acquisition of it govern the impulses of the individual or organization.

How Finance and Man-Power can be recognized and utilized to protect those interests which are not strong in Finance, or Man-Power, or who have to compete with forces combining these two powers of much greater strength, is the question with which all thinking exhibitors and producers are at this present day concerned.

Organization and Affiliation

Will organization and affiliation solve the problem? That is the most logical conclusion to arrive at, the leading question to-day. If this is the answer to the infernal question, how can those who need the organization and affiliation the most be secured that in the great get-together they will not be submerged? Let us look into the developments governing the situation.

(To be continued)

TORONTO THEATRES

REGENT — "The Flag Lieutenant," All Star Cast — Paramount.

UPTOWN — "Mr. Wu," with Lon Chaney, Ralph Forbes and Renee Adoree — Metro-Goldwyn-Mayer.

TIVOLI — "Evening Clothes," with Adolphe Menjou — Paramount.

LOEW'S — "Lovers," with Alice Terry and Ramon Novarro — Metro-Goldwyn-Mayer.

PANTAGES — "Long Pants," with Harry Langdon — First National.

SHEA'S HIPPODROME—"Ankles Preferred," with Madge Bellamy—Fox.

Neighborhood Theatres

PALACE — "The Kiss in the Taxi," with Bebe Daniels — Paramount. Class B plus. Bebe in a fast moving comedy, that is a sure box-office bet. "Children of Divorce," with Clara Bow and Esther Ralston — Paramount. Class B plus. These two outstanding stars win honors in this beautifully dressed, well-acted, and splendidly directed feature.

ST. CLAIR — "Blonde or Brunette," with Adolphe Menjou—Paramount. Class B. Sophisticated Menjou registers in this splendid feature which provides pure entertainment. "Down the Stretch," with Marion Nixon — Universal. Class B plus. A race picture that proves both entertaining and interesting. Miss Nixon does splendid work, and the supporting cast good.

COLLEGE — "Mons," All Star Cast. Regal-British. Class B plus. Breaking records. Exhibitors throughout Canada should not fail to book this one. It is a great hit.

BEACH — "The Show," with John Gilbert and Renee Adoree — Metro-Goldwyn-Mayer. Class B plus. An excellent picture with leads that register big. Lionel Barrymore gets a chance to put over some very fine work also; and the pictures goes over big. "The Kiss in the Taxi," with Bebe Daniels — Paramount.

CAPITOL — "The Show," with John Gilbert — Metro-Goldwyn-Mayer. "Children of Divorce," with Clara Bow and Esther Ralston — Paramount.

BELSIZE — "Down the Stretch," with Marion Nixon — Universal. "Mons," All Star Cast — Regal-British.

PARKDALE — "The Sea Tiger," with Milton Sills — First National. Class A. Mills at his best, and that's saying a great deal. Supporting cast includes Mary Astor, Larry Kent and Alice White. "Children of Divorce," with Clara Bow and Esther Ralston—Paramount.

BEDFORD — "Blind Alleys," with Thomas Meighan — Paramount. Class B. Tom never disappoints and in "Blind Alleys," he "opens your eyes" to fine work. "Three Hours," with Corinne Griffith — First National. Class B plus. Beautiful Corinne in a feature that does her credit, and gives her an opportunity to do some distinctive acting. Story most unusual in its handling.

BLOOR — "Children of Divorce," with Clara Bow and Esther Ralston — Paramount.

BEAVER — "The Scarlet Letter," with Lillian Gish and Lars Hanson — Metro-Goldwyn-Mayer. Class A. Hawthorne's masterpiece comes to life, in the marvelous feature, played excellently by the leads, and the supporting cast. "Cabaret," with Gilda Gray — Paramount. Class B. Dancing Gilda is quite at home in this entertaining feature.

CUM BAC — "It," with Clara Bow — Paramount. Class B plus. Clara is "it," the picture has "it" and the box-office cleans up on "It."

Ray Lewis Addresses Members of A.M.P.A.

Proposes Division of Bonus Between Salesmen and Publicity Departments

Ray Lewis was one of the guests of honour at the weekly luncheon of the A. M. P. A., New York. The subject of her address covered the issues of salesmanship and advertising, publicity. Miss Lewis contended that the advertising and publicity, the exploitation departments, should share in the Bonus allowances which came in the form of prize money to the sales departments on leading sales returns.

"The advertising, publicity departments," stated the speaker, "prepare the way for the sales drive. Every advertising man is a salesman for his company. I would like to see the returns of a sales drive without the "firing off" of the advertising ammunition.

Cold Turkey

"By this I mean starting your salesmen off cold. By the time the salesman was through using up his vitality in telling the exhibitor what he was selling, the stars and directors, the authors, how to put the picture over, he would not have enough wind left to put over a sale.

Selling Angle

"It is the advertising, publicity and exploitation departments who discover the 'selling angle of a picture to the public,' which sells the exhibitor for the salesmen. Making the sales road accessible for salesmen saves a considerable amount of overhead; and such departments easily pay for themselves.

Sales Picture Values

"Every story should have a sales angle from which a sales slogan can be derived. This angle of the story once discovered should be elaborated upon during production and adhered to during the advertising campaign. Ammunition divided up in making little shots is not as effective as a concentrated drive.

Personal Contact

"Publicity departments should establish a personal press contact for exhibitors after pictures are sold to the exhibitor. Many an exhibitor does not know the paper with which he is spending his money. Show him how to make the press his friend and publicity bureau—how to write advertising.

Showmanship

"Giving kiddies prizes for attending performances is not an indication of showmanship. Nor is the exhibitor who only resorts to this example of exploitation a showman. Teach the exhibitor how to make his picture the prize sufficiently attractive to invite patronage. Point out his advertising slogans in your product. Help him to make money, he will spend it with you next year, with that product which has made him profits. No picture should be produced when the advertising, publicity and exploitation departments cannot see a marketable value in it regardless of the star, director and author. The story should possess that quality which the public will buy.

Woman Patronage

"Remember that the head and foot, the backbone of this Industry, is the patronage of women. All the luxuriousness we see in the new theatres has been introduced to please woman, the publicity, the advertising, the picture should be produced to attract women also. Please the women, they are your matinee audiences; and at night they bring the men. All the world is screen-struck. Keep them interested and entertained. Today the whole world is listening to what motion pictures are saying in a silent way; and the instrument through which the Industry is doing its talking is advertising and publicity."

J. Arthur Hirsch, Chairman Board Directors T.O.C.C.

J. Arthur Hirsch, has been elected chairman of the Board of Directors of the T. O. C. C. Mr. Hirsch hails from Canada originally. He owned a theatre at 138th Street and Broadway and now controls three theatres in Bronx, New York.

The T. O. C. C. is interested in the problem of how can the big fellows help the little fellows to remain in business?

With Sol Raives as president, it is quite likely that the T. O. C. C. will find a way. Charles O'Reilly is as interested in exhibitors' problems as ever; and will remain an active member of the organization, even if he no longer officiates in the capacity of president, in which office he gave splendid service.

Franklin, Ottawa, Gets Galvin For A Name

The Capital Theatre, Ottawa, formerly known as the Family and also the Franklin Theatre, blossomed forth under still another name recently when it was christened the Galvin Theatre by John Galvin, the new proprietor. When it was the Capital Theatre it was operated by General Amusements, Limited. Previous to that it had been the Franklin, under the management of J. M. Franklin, now manager of Keith's. For some years it had been operated as the Family Theatre by the late Harry Brouse.

Ald. Leon Trepanier Against American Movies

Alderman Leon Trepanier, President of the St. Jean Baptiste Society, membership of 110,000 appeared before Montreal Royal Commission, re Laurier fire and is reported as follows, "while we are trying to develop a Canadian mentality we find that an Americanization of the mentality of our children is going on through the movies.

Alderman Trepanier stated that it was largely for this reason that the French-Canadian National Society, with many other local French organizations, passed a resolution last March proposing the exclusion of all children from movie theatres. Opposition to Sunday performances for material and moral reasons was another angle the alderman advocated.

It so happens that the American-made film in this fire did not cause the fire. That is one blessing the American Industry can be grateful for. However, we would like to ascertain what patriotism has to do with the question of a fire-probe; and if a British-made picture had been showing at the Laurier Theatre, would it have prevented the tragedy.

Charles Laurendeau, K. C., who represents the interests of the theatre managers, learned from Ald. Trepenier that the St. Jean Baptiste Society owned two theatres, both of which operated on Sunday. The Alderman explained that the Society did not operate the theatres on Sunday, both theatres were rented to private interests.

The Secretary of the Juvenile Court stated that children robbed to procure money with which to visit motion picture theatres. When I was a child there were no motion pictures, but there was candy; and I stole a nickel to buy an "all day sucker." Can't remember having any inclination to steal anything since.

The Social Workers said that children should be barred from theatres and that Sunday closings should be ordered. What the writer would like to know is what all of this has to do with the investigation of the Laurier Fire. Who killed Cock Robin? Who is responsible for the Fire Tragedy, I should imagine should be the question, but the motion picture Industry is such a nice, complaisant goat, upon which to hang someone else's vices; and the "hanging" is certainly being attempted.

Manager J. C. McCarthy, who owns the Regent and the Belle Theatres, Belleville, Ont., closed the Regent this week owing to its overhead, which allowed no profits.

BRITISH MONEY FOR BRITISH PICTURE ENTERPRISE

Alderman H. Cuthbert Holmes of the Board of Directors of the Chamber of Commerce, Victoria, B. C., is reported as having stated that the British Parliament had passed a large sum of money for the encouragement of the Motion Picture Industry in Canada. The city council had cabled to the agent-general for British Columbia, F. D. Pauline in London, asking him to approve "of suitable parties, including Matheson Lang, in order to secure a British Government grant of £100,000, about half a million dollars for the development of a motion picture studio in Victoria." No confirmation has yet been received.

Movies In Schools

U. S. Public School will utilize in about twelve principal cities, motion pictures in the fourth, fifth and sixth grades, with studies of geography, elementary science and hygiene. Results will be carefully tabulated to note the advantages, if any, along educational lines. About forty motion pictures have been selected as educational aids.

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Sol Raives Elected President T.O.C.C.

Arbitration Board Works With Hays' Board

Sol Raives was elected president of the Theatre Owners Chamber of Commerce, New York. Mr. Raives has long been interested in Arbitration; and his attitude and judgments in connection with this particular aspect of our Industry has earned him the title of "square-shooter Raives." In a recent interview with Raives he disclosed some interesting information governing arbitration.

During its five years of Arbitration Service, the T. O. C. C., who now function in conjunction with the Hays' Organization, were given a record by the Department of Justice as 100%.

Mr. Raives explained the weakness of the former "Hays System," which was in reality a summons to appear before a Distributors' Committee. Today Arbitration is regulated so that the exhibitor has three exhibitors representing him on the Board and the Distributor has three with a Chairman who alternates monthly, being first appointed by the exhibitors and in the monthly alternate by the distributors or vice versa. In case of a tie on decision, each side selects two representatives, making a new Board of four; and in this way a solution is arrived at without the necessity of securing outside help.

The T. O. C. C. endeavor to select the finest type of exhibitors for their Board, men who have the ability and the reputation which would inspire good judgment. No "pick-ups" are utilized, the men being selected for decisions in good time and with due notice.

In 1926 there was a total of $750,000 in adjustments made, without any legal cost to either the exhibitor, or the distributor.

1925 showed a similar record. The three preceeding years averaged about $250,000 a year, making a grand total of over two million and a quarter dollars worth of adjustments. What this means to the distributors and the exhibitors in dollars cannot be gauged, for in all these adjustments, with rare exceptions, the parties involved continued to do business with each other; and that is the great factor involved, arbitration so fair in its principles of execution that business continues as usual. During the past year the decisions, based only on cases which had a basis of Arbitration, have been so satisfactory to those involved that very few tie-ups on a decision have resulted.

Mr. Raives splendid career with Arbitration makes him a most acceptable president of the T. O. C. C.

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Theatres Completely Equipped

Repairs on All Makes of Projectors and Cameras

Broadway Observations

THAT the people in New York must have poor eyesight, the electric signs are all using larger and larger letters.

I noticed one theatre advertised "The world's most beautiful girl in the world's largest and greatest theatre."

I observed another electric sign which read, "Theatre and Roof." I noticed that all the theatres had a roof on, but the others did not advertise it. (Joke, ha! ha!) Nobody is laughing.

Another sign read Imogene Coca; and I wondered if that was the Coco which Frank Tinney made a hit with.

Two years ago Metro-Goldwyn-Mayer advertised "The Big Parade." Do you know that "The Big Parade" is still marching on Broadway! Some parade.

"The King of Kings," Cecil B. DeMille's picturization of "The Life of Christ," on Broadway also helping to make it "The Great White Way," and the public paying for their religion. Verily, verily, I say unto you, no man knows where the motion picture grows.

"Annie Laurie," with Lillian Gish, a Metro-Goldwyn-Mayer feature, opened big at the Embassy.

Warner Bros. "The Missing Link," also had its premiere presentation. Syd Chaplin is the star, and the picture is a real comedy novelty, much better than "The Better 'Ole," and a better role for Syd.

Norma Talmadge in "Camille" for First National is at the Globe. The lobby of the theatre is draped in pastel taffeta with portraits of Norma as a centre panel setting. The effect is good. Norma has a picture which has been very well directed by Fred Niblo. It is the sob-stuff, but who can cry more beautifully than Norma Talmadge?

I noticed that at the William Fox Theatre, managed by "Roxy," all the News Reels are utilized to make a special News Reel feature.

FOURTH LARGEST INDUSTRY IN THE U. S.

Edward B. Smith & Co., the bankers who promoted the $100,000,000 combine of the Stanley Company of America, First National Pictures, and West Coast Theatres is reported as rating the Industry of Motion Pictures as the fourth largest in the U.S.

It represents an investment of $1,500,000,000 of which $1,250,000,000 is in theatres and the balance in studios and distribution.

"Fifteen years ago there was hardly a respectable bank in the country which would consider lending the Industry money," is an analysis just emphasized by the bankers, "and it is only during the past nine years that friendly relationships between the banks and the Industry have been established."

In 1925, ten companies are reported as having earned over $24,000,000 while in 1926, five companies earned over this amount.

Chaplin's Suicide Club For British Production

It is rumoured that Charlie Chaplin will go to England in October when his film, "The Circus," opens at the New Gallery, London. While in England, he will produce a film called, "The Suicide Club." Chaplin's British citizenship will permit him to work in harmony with the proposed British film quota, providing he works with a British controlled corporation.

Eastman Kodak Makes 200,000 Miles Film

The Eastman Kodak Company is reported as making 200,000 miles of film yearly, using three tons of silver bullion weekly, the largest silver consumer in the U. S. with the exception of the government mint.

Be on the look-out for Natalie Barr, charming Russian beauty, who will appear in First National pictures.

New Theatre For Dinsmore

Dinsmore, Sask., will have a new theatre if the plans of the Lawrence Bros. develop. Lots have been purchased for a theatre building, 80 x 30. The Lawrence Bros., are the owners of the local picture theatre. A 21 foot stage with dressing rooms will be erected.

Lloyd For England

Frank Lloyd is reported as engaged to make some films in England. He was born in Glasgow, Scotland, and has retained his British citizenship.

"The Frontiersman" is an original story by Ross Wills and Madeline Ruthven. The continuity has just been completed by L. G. Rigby, and the picture will go into production at an early date under Reginald Barker's direction for Metro-Goldwyn-Mayer.

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Eight Theatres May Lose License to Operate

Eight theatres in Montreal may lose their privilege to secure licenses to operate. The theatres mentioned are, The Cameo, Casino, King Edward, Our Metoscope, Lux, Starland, Canadien Francais and Arcade.

H. R. H. Film Presents Prince of Wales

H. R. H., The Prince of Wales, plays the lead in a picture called, "H .R. H." The film is a compilation of incidents in the life of H. R. H. photographed by photographers throughout the world, and chiefly depicting the events in the life of the Prince during the past two years.

AHEAD AGAIN

Toronto's latest and finest Suburban Theatre, The Eastwood, 1100 seats, recently opened with De Luxe Motiographs with Reflector Arcs, Cont-El-Arc Generator Set and Brenkert De Luxe Spot Lamp.

And There Are More Coming

Just Off the Press

Richardson's "Hand-Book of Projection," 5th Edition, two volumes. The finest work published for everyone around the theatre. Get your copy NOW. Postpaid $7.00.

THE COLEMAN ELECTRIC CO., 258 Victoria Street, Toronto, Ont.

Round About the Studios

Scene showing Ralph Forbes and Renee Adoree in Metro-Goldwyn-Mayer's "Mr. Wu."

Richard Rossen is preparing to start directorial work on "Rolled Stockings," the Paramount youth picture which will feature Louise Brooks, James Hall, Richard Arlen and Nancy Phillips.

The picture was scheduled to go into production late in March, but studio officials, after reading the story, decided that it was bigger than they had first supposed. The script is now being elaborated on by scenario workers.

With "Venus of Venice" on its way to the public Constance Talmadge has been vacationing in Hollywood. She is soon to start work on "Breakfast at Sunrise," the adaptation of a French farce entitled "Dejeuneur de Soleil," for First National release.

A chance meeting in Stockholm several years ago ushered Einar Hanson into motion picture work. He met Mauritz Stiller, director, and asked for a chance to work in pictures. Stiller, who is regarded in Europe as one of the great geniuses of the screen made him leading man in a film called "The Blizzard."

Claire Windsor has just completed the leading feminine role in Jackie Coogan's "The Bugle Call," and Dorothy Sebastian has just completed principal roles in King Vidor's "The Crowd," Harry Millarde's "On Ze Boulevard" and the featured feminine role of Tim McCoy's recent starring production dealing with the American conquest of California for Metro-Goldwyn-Mayer.

Fred Thomson, sensational western star, will portray the true story of Jesse James in his first vehicle for Paramount, according to S. R. Kent, general manager of Paramount Famous Lasky, revealing the tragedy in James' early life which transformed him from a law-abiding citizen into a desperado.

Motion picture rights to "Starlight," the Gladys Unger play in which Doris Keane was starred two years ago, have been purchased by Metro-Goldwyn-Mayer, according to an announcement last week by Irving G. Thalberg.

"Starlight" was first presented with Miss Keane in its steller role at the Curran Theatre in San Francisco. Later the same star appeared in it in New York City.

The play tells the life of a great French actress, and is one of the most interesting dramas of stage life that has ever been produced.

E. M. Asher's first work as an associate producer for First National Pictures, will be Howard Estabrook's original story, "Cafeteria," according to announcement by John McCormick, general manager of West Coast production.

In this hilarious comedy George Sidney and Charlie Murray will appear in the leading roles. They were recently co-starred in "Lost at the Front," a screaming comedy of the World War.

Jason Robert, male lead in "White Flannels," a Warner Bros. production.

"Bull Dog Pluck" will be the title of Bob Custer's next starring production for F. B. O.

The picture is scheduled to begin filming shortly. The story is by Bert Foster.

Milton Sills' next First National picture, "Hard Boiled Haggerty," gives the star an unbounded opportunity for the display of versatility, and is one of those virile, two-fisted roles that suit Sills so perfectly.

Scene from "Bill Grimm's Progress," a Greater F. B. O. release starring Al Cooke, Kit Guard and Margaret Morris.